

Foreign Features Grow At BO

St. Laurent Names Royal Com'ission

Television, the influence of USA films on Canadian culture and what ought to be done about it, the uses of the National Film Board and other matters pertaining to the motion picture industry in this country will come within the vast scope of the new-

(Continued on Page 3)

Predict Big Year For Paramount

Next year, Barney Balaban told the recent Paramount convention in Hollywood, "In a very real sense... will be the rebirth of our company." Gordon Lightstone, Canadian division manager, who was among those listening, has been enthusing about

(Continued on Page 13)

Cut Into Canadian Screen Time Formerly For USA Product

The most interesting development in Canadian motion picture exhibition during the past year has been the rise of the foreign film. Pictures from countries other than the United States and Great Britain have not only created patronage among persons who do not usually go to movies, but they have encroached on general playing time to an extent which cannot be passed off disdainfully by the distributors of Hollywood films. Every month they are cutting into more of the boxoffice dollar.

Special Committee On Radio, TV

The Special Committee on Radio Broadcasting, appointed from the House of Commons, is expected to hold its opening business session during the week of April 25th.

The committee, which meets periodically, will go over television and its opinions may bear on whether the Canadian Broadcasting Corporation will get the \$4 million loan it is asking from the government.

Past meetings have usually discussed CBC administrative conduct and its use of the authority it holds over Independent stations.

More Theatres Being Readied

One theatre opened, a second neared completion and good progress being made on a third high-lighted current industry building news. In addition three new projects reached the designing boards, one of them a drive-in.

Joseph Karaz recently opened

(Continued on Page 3)

Casselman To Astral

New Manager of the Winnipeg branch of Astral Films is Murray Casselman, formerly of Warner Bros. and Monogram. He is a native of the city who entered the industry via exhibition.

Astral's Winnipeg offices are now located at 407 Times Bldg.

TV Theatre Equipm't Ready For 1950

Commercial models of theatre television equipment, greatly reduced in size and providing greatly improved images up to 15-20 feet, will probably be in production by the end of 1949, it was indicated in a progress report presented at the 65th semi-annual convention of the Society of Motion Picture Engineers in New York by Barton Kreuzer, manager of the Film Recording and Theatre Equipment Department of the Radio Corporation of America.

The report was followed by the first public demonstration of a laboratory model of the new

(Continued on Page 3)

Berman Joins Astor

Mark Berman, formerly of UA, has joined Astor Films as booker and office manager of the Toronto branch.

Atomic Energy Film Sponsored By MPA

The Motion Picture Association of America will sponsor Report on the Atom, the first film story of atomic energy development in America, Eric Johnston, president, announces.

"This film," Johnston said, "lifts the veil on much of the information on atomic energy which Americans are entitled to know."

Produced by the March of Time the two-reel film will bring the public up to date on all phases of atomic development since the first bomb fell.

CBC AGAIN DEFERS TV LICENSES

Meeting of the CBC Board of Governors in Ottawa to again hear applicants for television licenses ended with it echoing the recent statement of the Hon. J. J. McCann, Minister of National Revenue, to the House of Commons that "individuals or groups interested in television operations in any city may wish to form an association for the purpose of applying for a license."

McCann had favored this "in view of the high cost of television operations" and the CBC took the same position.

The CBC statement emphasized that anything done now is temporary and that permanent policy will not be set until the Royal Commission has reported.

FAMOUS PLAYERS '48 PROFITS UP

Net earnings of Famous Players for the 52 weeks ended January 1st, 1949, were \$3,286,264, which is equal to \$1.89 per share, it was revealed by President J. J. Fitzgibbons in the annual report to the stockholders. This figure is higher than that of the 53 weeks ended January 1st, 1948, during which the net earnings were \$3,156,446.

Money spent for construction of new theatres and acquisition of interests in others amounted to \$3,200,000 and this was paid from current earnings and working capital.

Shooting Started

Shooting has started on Panama's first full-length motion picture after several months of preparation. First class equipment and sets are being used by Panama Sono Film, producers of the picture.

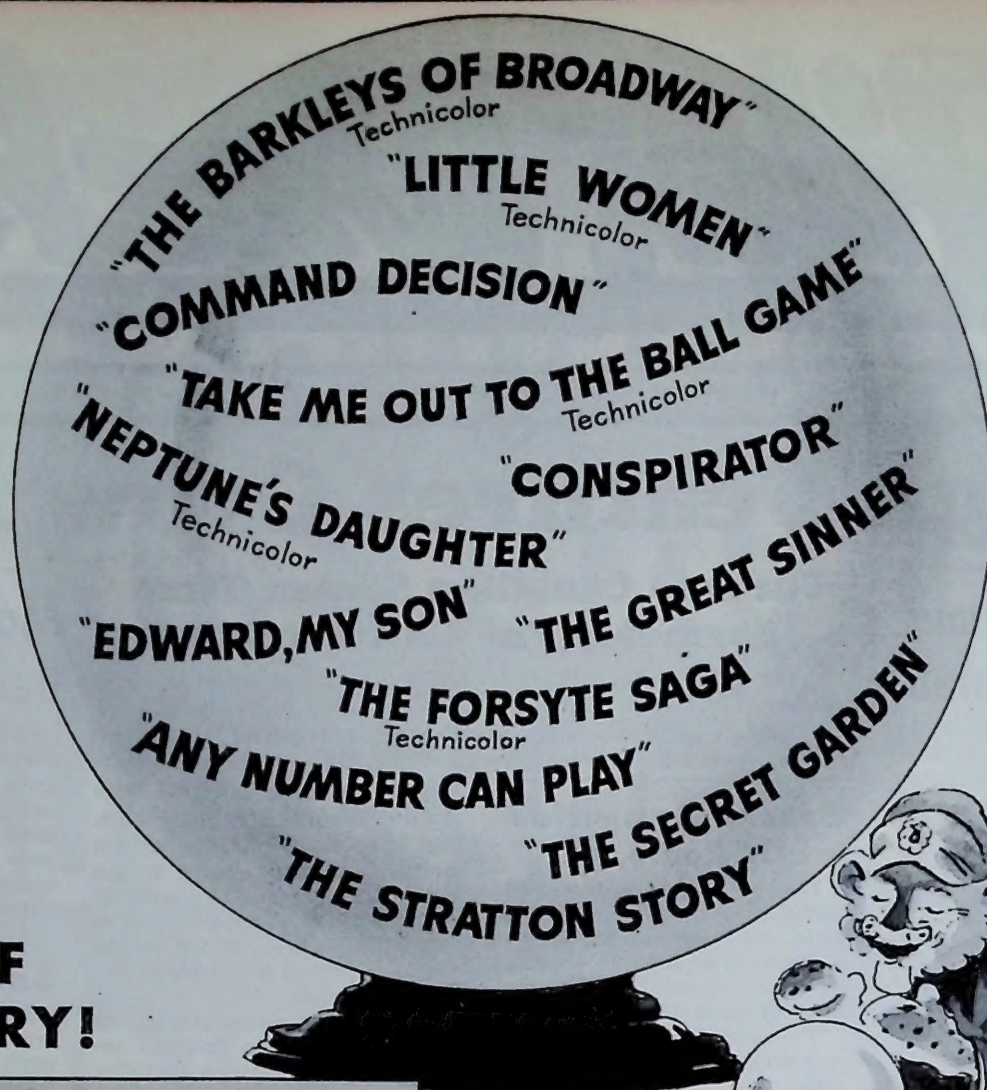
Mono Buys 'Favorite'

Monogram producer Hal E. Coster has purchased The Favorite, an original story by Henry Blankfort, to be used as a basis for the next Joe Palooka film, scheduled to go before the cameras in July.

Reign of Terror

An EAGLE LION (Hollywood) SENSATION from

ROBERT CUMMINGS — RICHARD BASEHART — SCOTT BRADY — ARLENE DAHL in WALTER WANGER'S swash-buckling romantic adventure of the French Revolution. INTERNATIONAL FILM DISTRIBUTORS Limited



THE TALK OF THE INDUSTRY!

"THE BARKLEYS OF BROADWAY" (Technicolor)

Fred Astaire • Ginger Rogers • Oscar Levant

"LITTLE WOMEN" (Technicolor)

June Allyson • Peter Lawford • Margaret O'Brien
Elizabeth Taylor • Janet Leigh • Rossano Brazzi • Mary Astor

"COMMAND DECISION"

Clark Gable • Walter Pidgeon • Van Johnson • Brian Donlevy
Charles Bickford • John Hodiak • Edward Arnold

"TAKE ME OUT TO THE BALL GAME" (Technicolor)

Frank Sinatra • Esther Williams • Gene Kelly • Betty Garrett

"CONSPIRATOR"

Robert Taylor • Elizabeth Taylor

"NEPTUNE'S DAUGHTER" (Technicolor)

Esther Williams • Red Skelton • Ricardo Montalban • Betty Garrett
Keenan Wynn • Xavier Cugat

"EDWARD, MY SON"

Spencer Tracy • Deborah Kerr

"THE GREAT SINNER"

Gregory Peck • Ava Gardner • Melvyn Douglas • Walter Huston
Ethel Barrymore • Frank Morgan • Agnes Moorehead

"ANY NUMBER CAN PLAY"

Clark Gable • Alexis Smith • Wendell Corey • Audrey Totter
Barry Sullivan • Frank Morgan • Mary Astor • Lewis Stone

"THE SECRET GARDEN"

Margaret O'Brien • Herbert Marshall • Dean Stockwell

"THE STRATTON STORY"

James Stewart • June Allyson • Frank Morgan
Agnes Moorehead • Bill Williams

"THE BRIBE"

Robert Taylor • Ava Gardner • Charles Laughton
Vincent Price • John Hodiak

"CAUGHT"

James Mason • Barbara Bel Geddes • Robert Ryan

"IN THE GOOD OLD SUMMERTIME" (Technicolor)

Judy Garland • Van Johnson

"MADAME BOVARY"

Jennifer Jones • Van Heflin • Louis Jourdan • James Mason

"THAT MIDNIGHT KISS" (Technicolor)

Kathryn Grayson • Jose Iturbi • Ethel Barrymore • Mario Lanza

AND LOTS MORE!

PROFIT PROPHET!

"THE FUTURE IS M-G-M!"

ROYAL COMM'N

(Continued from Page 1)

ly-created Royal Commission on National Culture.

Prime Minister St. Laurent, in officially announcing the five-man committee to the House of Commons, stated that it would be headed by the Rt. Hon. Vincent Massey, Chancellor of the University of Toronto. Its purpose is to examine and reach conclusions on "national development in the arts, letters and sciences."

Other members are Arthur Surveyer, Montreal civil engineer; Norman A. M. MacKenzie, president of the University of British Columbia; Rev. Georges H. Levesque, dean of the Faculty of Social Sciences at Laval University, and Miss Hilda Neatby, acting head of the history department at the University of Saskatchewan.

Scope is Vast

Terms of reference of the commission empower it to make recommendations on:

1. Principles on which radio and TV policies should be based.

2. Use of such agencies as the National Film Board, the National Gallery, National Museum, Public Archives and Public Records generally, the Library of Parliament, aid for research through government scholarships, the eventual character and scope of the National Library.

3. Methods of conducting relations between Canada and the United Nations Educational, Scientific and Cultural Organization and other bodies in that field.

4. Government relations with national voluntary bodies operating in the field of the inquiry.

The order-in-council establishing the commission said it was desirable Canadians should know as much as possible about their country, its history and traditions, and about their national life and common achievements.

Check Government Agencies

It was desirable, the order declared, that examination should be made of the various government agencies and activities "with a view to recommending their most effective conduct in the national interest and with full respect for the constitutional jurisdiction of the provinces."

The commission chairman, 62-year-old native of Toronto, was a federal minister without portfolio in 1925 and is a former minister to the United States and High Commissioner in the United Kingdom. He has been Chancellor of the University of Toronto since 1947, and he also is a governor of Upper Canada College.

Active in the cultural field, Massey is a director of the Royal Conservatory of Music in Toronto and a trustee of the National Gallery of Canada.

Television Equipment

(Continued from Page 1)

equipment which has just been developed by RCA.

"For regular theatre auditoriums," Kreuzer said, "professional equipment will be available in the near future. RCA expects to be in a position to manufacture theatre television equipment based upon the system demonstrated at this time, in pilot-run quantities, possibly by the end of this year. It is expected that the price for a single unit without stand-by facilities will be less than \$25,000."

Incorporating new principles and representing major advances toward practical installations for motion picture theatres, the new equipment, which is of the direct, instantaneous projection type, indicates solutions of such problems as length of projection throw and location of equipment in the theatre.

Kreuzer traced the development of theatre television equipment by RCA from research begun in 1928 and culminated in a demonstration of 60-line images on a 7½x10-foot screen at the RKO-58th Street Theatre in New York City in January, 1930, through various stages, interrupted by World War II, to the showing of 525-line images on a 15x20-foot screen last September at the convention of the Theatre Equipment and Supply Manufacturers Association in St. Louis. For the past two years, research has been carried forward by RCA under separate joint contracts with the 20th Century-Fox Film Corporation and Warner Brothers Pictures, Inc. Last June, Kreuzer pointed out, 20th Century-Fox successfully presented 50x20-foot television pictures of the Louis-Walcott champion fight before a capacity paid audience in the Fox Theatre in Philadelphia.

A marked advance in the re-

duction of bulk and weight was represented by the equipment demonstrated before 1,200 theatre equipment manufacturers and exhibitors in St. Louis last fall.

"Theatre television programming appears to fall into two broad classes," Kreuzer said. "These are:

1. Use of regular television broadcast material.

2. So-called 'closed-circuit' performances in which a privately originated program is fed to one or more theatres.

"In the second case, some examples of originating sources might be:

1. Live action in a studio from the stage of a theatre or from some public place such as a sports arena or a site of a political event.

2. Motion picture film produced either in more or less regular fashion, or by Kinescope photography to 'store' some program such as those described.

"In any case, program transmission might be by microwave relay, equalized telephone lines, coaxial cable, or some combination of these."

The pictures shown at the demonstration, representing a marked advance over any images of this size previously shown by direct projection, included regular program material picked up from NBC's possessive television station WNBT, part by radio transmission, and part by equalized telephone line; live action picked up by an image-orthicon camera located in a room adjoining the auditorium; and motion pictures scanned by equipment also located in the anteroom. Both the film used and the television screen were supplied through the co-operation of 20th Century-Fox.

NEW THEATRES

(Continued from Page 1)

his 258-seat Rose Theatre in Plumas, Manitoba. Officially opened by the Honorable William Morton, member of the Manitoba Legislature, the house is the first in the community and fills a long-felt want. A grateful Chamber of Commerce and Village Committee tendered a banquet in honor of the owner the day of the opening.

The premiere of J. J. Baldwin's New Grand Theatre in Melfort, Saskatchewan, is expected shortly. It replaces the old 500-seat Grand, the only situation in Melfort. Additional seats, a crying room, a parabolic floor, new booth, marquee, projection and sound equipment and screen are some of the features of the New Grand.

P. Letourneau has taken over Emile Forest's 380-seat, \$50,000 project on St. Vital Boulevard in Montreal and work is proceeding on the interior. Long in construction, the new owner expects to see work completed early in the summer.

Mercer and Mercer of Vancouver are drawing up plans for W. S. Western's new theatre in Williams Lake, BC. He operates the two-day, 160-seat Oliver, the only theatre there. J. E. Cote is ready to rebuild his 270-seat Roxy in St. Chrysostome, Quebec, recently destroyed in a fire. At present the town is without a theatre. W. C. Boyd and Associates are planning a drive-in theatre for Kelowna, BC, where one house is in operation, the 644-seat Empress, a standard theatre is in work and another projected.

ED AUGER PASSES IN NEW YORK

Funeral services were held recently in Montreal for Edward Auger, a Canadian picture pioneer who passed away suddenly in New York, where he had been attending the meeting of the Society of Motion Picture Engineers. He was 67 years old and enjoyed great personal regard in both countries.

Over two decades ago Mr. Auger became associated with Ernest Ouimet of Montreal in the operation of the Bijou, Saint John, New Brunswick. He subsequently entered the equipment field and, up to the time of his retirement several years ago, was national office representative of RCA for theatres in the USA. His old friends and associates saw him during occasional visits to Toronto and Montreal.

Interment was at Notre Dame des Neiges in Montreal.

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**FOR
THEATRE
REQUIRE-
MENTS**

**CONTRACT
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EATON'S

SHORT THROWS

THIRD DIMENSION motion pictures overwhelmingly real, with depth, perspective and naturalness were demonstrated in Sweden recently by Egon Wendelboe Schriwer, Danish scientist and civil engineer.

His invention, which he claims solves the problem of third dimensional plastic film, is based on a special optical system combined with a new type screen. Information has been limited until international patents have been granted. A world corporation is being organized.

The inventor says that full-size equipment for projection rooms is ready and a public demonstration will be held in a couple of weeks. So far only exterior shots have been shown.

TEN PAGE BOOKLET entitled "British Views on the British Film Quota" is being distributed by the MPAA to Congressmen, government officials, the press, etc. It's aimed at stirring the State Department of the USA to help reduce the "unfair and discriminatory" quota.

CANADIANS may now compete in the \$100,000 National Five Arts Awards, which deal with the best popular song, play, movie synopsis, short story and radio script. It's a non-profit enterprise to aid creative writing and song composition. The address is 715 Fifth Avenue, New York, NY.

USA INDUSTRY was asked to help the work of UNESCO by Dr. Jaime Torres Bodet, its Director General, at a recent meeting of the American branch.

"You have at your hand the greatest instrument for swaying minds that man has ever created—your motion pictures," he said.

"Why not try to persuade your studios to turn out a series of films, explaining how ignorance imprisons man; how ignorance of other countries' ways of life creates political tensions which might be avoided if all men made an honest attempt to understand each other?"

FOR A YEAR industry pioneers have been interviewed in Hollywood and their recollections recorded by the Academy, so that controversial questions about the early days of the movies on this continent may be cleared up. The records will be available to schools, libraries and film students.

Interviews have been completed with the late J. Searle Dawley, a director; Albert E. Smith, an



HELPED MAKE "THE LOON'S NECKLACE"

Shown here are Dr. Douglas Leechman, archaeologist of the National Museum, Ottawa, who wrote the basic script for *The Loon's Necklace*, and Judith Crawley, who aided in its production. The film, derived from an Indian legend, required the use of many Indian masks symbolizing various emotions and these were borrowed from among the 150 in the National Museum. *The Loon's Necklace*, chosen the Canadian Film of the Year in the Canadian Film Awards, was made by Crawley Films, Ottawa.

early tycoon via Vitagraph; Carl Gregory, a cameraman, and others are planned with Broncho Billy Anderson, Mack Sennett, Sydney Olcott, Lionel Barrymore, Maurice Costello and Mary Pickford.

SCREEN RIGHTS to a novel by Albert Maltz, one of the ten writers fired for refusing to tell a Congressional committee if they were or weren't Communists, have just been purchased by 20th Century-Fox. A local reporter asked Francis Harmon, v-p of the MPAA, about the firings when he was here and he was careful to say nothing reportable. Sam Goldwyn, during his quarrel with Eric Johnston, pasted him for advising the discharge of the writers in spite of existing contracts for their services.

'OPERATION TIN CUP' is what A. F. Myers, Allied general counsel, calls the Fox drive for higher rentals. In a bulletin entitled "The New Coxey's Army," Myers, the man most responsible for bringing about the USA consent decree, took a whack at Al Lichtman with: "That Fox should add to its diamond-studded payroll another executive to put over this idea, instead of cutting expenses to fit its allegedly reduced income, is grimmer than funny."

THAT RARITY over here, an English musical, is doing well in Montreal. Astral Film's Gaiety George, which was released in the USA as *Show Time*, was in its second week at the Avenue, Montreal, when this was written. Astral, incidentally, has just

brought in 12 French-dubbed features for Quebec distribution, among them *Shanghai Gesture*, *Dancing Pirates* and *Four Feathers*.

SIR SEYMOUR HICKS died in London recently at 78. He was an actor and dramatist and in 1930 began to appear in British films. A number of books on the theatre were written by him.

JUNGLE-TRAVEL documentaries seem to be doing well, with Astral's *India Speaks* and *Jacare* just out of the Victoria, Toronto, and Alliance's *Congorilla* and *Borneo* going in. They're double bills.

MANNY BROWN, ex-Paramount chief in the Buffalo area, is back in Toronto, his home town, and setting up in the popcorn vending machine business.

ULRIC BELL has been appointed director of information for 20th-Fox and David Golding has been promoted to Bell's former office, that of publicity manager.

MAIN THEATRE LTD., Vancouver, was recently registered with a capitalization of \$50,000.

BOXOFFICE ENEMY of the newest kind is the Pyramid Clubs which have multiplied furiously throughout the continent. They are making a dent in the Toronto boxoffice and will do so wherever they spread. The participant, busy on the phone and at meetings adding new members, hasn't time for the movies. If they grow much stronger, however, the police may classify them as gambling outfits.

1948 Earnings Up For United, Mt'l.

United Amusement Corporation, Limited, Montreal, in its report for the year ended Jan. 1st, 1949, shows net profit of \$330,003, equal to \$4.08 per share on 80,829 combined "A" and "B" no par value common shares outstanding. This compares with \$262,511 or \$3.25 per share in the preceding year.

Gross income was \$1,385,168 against \$1,494,384. Dividends at the rate of \$1.50 per share were paid in both years, requiring \$121,243. Earned surplus now stands at \$933,586 against \$737,239.

Depreciation allowance was \$125,992, against \$110,966. Total taxes were \$700,432, including income taxes of \$171,659, against \$911,650 and \$204,039 respectively in the previous year.

Current assets are shown at \$529,033 and current liabilities were \$160,052, indicating net working capital of \$368,981 against \$154,829 in 1947. Cash amounted to \$401,259 against \$269,957 and receivables were \$33,053. Fixed assets were \$2,010,187 against \$1,988,000.

George Ganetakos, president, states in the report, that the company redeemed the \$50,000, 2½ per cent serial bonds, maturing on Feb. 1st, 1948. Funded debt now stands at \$1,100,000 against \$1,150,000.

Candy counters and soft drink dispensing machines, installed in many theatres, have added substantially to net earnings, the president adds.

'Beyond These Walls'

Warner Baxter has been set by Columbia to star in *Beyond These Walls*.

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The Life of Riley

with William Bendix, James Gleason,
Meg Randall.

Empire-Universal 87 Mins.
A WINNER! REWARDING FAMILY
SERIES TYPE ENTERTAINMENT. BRECHER
HAS THE KNOW HOW. STANDS TO
CAPTURE A WIDE, HAPPY AUDIENCE.

In no time flat after *The Life of Riley* gets started it is evident that Irving Brecher has the producing, directing and writing know how. It is a rewarding entertainment of the family series type that stands to capture a wide, happy audience. The ingredients, derived from a radio show of note, are right all down the line.

To put it briefly and to the point, Brecher's first venture into production is a sound number that stands to become a winner.

The "Rileys" are expatriates. They are living in Los Angeles, far from the home fires of Brooklyn. As head of the clan William Bendix manages, but barely, to scrape up enough in the line of wages from his labors at an aircraft factory to support his wife, Rosemary DeCamp, and progeny, Meg Randall and Lanny Rees.

Their existence is fraught with complications like Landlady Beulah Bondi who wants her rent, the electric company that wants its bill paid or the lights go out, and then the romantic problems of Miss Randall who almost marries without love but to save the family fortunes. Bill Goodwin shows up as "Monahan," and old acquaintance from the land of Flatbush. He has married money and flashes his roll at the impoverished Bendix.

There is a merry-for-the-most-part combination of events which are given a smart light touch, snappily paced with slick handling and in good time all is well with the "Rileys."

Easily, *The Life of Riley* is a most refreshing variation from crime, psycho-neurosis, the macabre and such like.

CAST: William Bendix, James Gleason, Rosemary DeCamp, Bill Goodwin, Beulah Bondi, Meg Randall, Richard Long, Lanny Rees, Mark Daniels.

CREDITS: An Irving Brecher Production; Written and directed by Irving Brecher; Photography, William Daniels.

DIRECTION: Smart. PHOTOGRAPHY: Good.

'Beyond The Forest'

Joseph Cotten has been signed by Warners to appear opposite Bette Davis in *Beyond the Forest*, best-selling novel by Stuart Engstrom. Henry Blanke will produce and King Vidor direct.

Take Me Out to the Ball Game

with Frank Sinatra, Esther Williams,
Gene Kelly.

MGM (Technicolor) 93 Mins.
ENERGETIC, SPRIGHTLY AMUSING
COMEDY ROMANCE, WELL LACED
WITH STRONG NAMES, PLAYERS DELIVER. THE PUBLIC WILL BE PLEASED.

An energetic and sprightly amusing comedy-romance, well laced with strong names, is the entertaining dish that is served up here. The bottom story substance concerns early vintage baseball. The familiar story device, wherein an absentee owner shows up cold and turns out to be a woman, is also noted in the script. In this case it is Esther Williams. And, creditably, the story development manages to include her in her element which is water.

As "K. C. Higgins," Miss Williams comes down to Florida in 1909 to look over her team. Kelly, Sinatra and Munshin are a triple threat combination for the faster plays of the pastime. At the opening of the season they cavort on the diamond in skillful clowning. But Kelly is one for the girls and does not hesitate to break training. He tries to get Sinatra to become a romantic diversion for Miss Williams but has to do the job himself. Sinatra, on the other hand, is pursued by Betty Garrett.

With the season under way Kelly falls into the clutches of Edward Arnold, a big-time supper club operator who is also not averse to putting the fix on a baseball game. He causes Kelly to slip up on his game because he has him under his thumb as a dancer.

The season is well under way with the "Wolves" heading for the pennant. Of course in time Kelly snaps out of it and rejoins the unit to make it a smart victory. Show business being closest to Kelly's heart, next to Miss Williams, the final panel shows all four romantics, Kelly, Esther, Sinatra and Miss Garrett in vaudeville.

CAST: Frank Sinatra, Esther Williams, Gene Kelly, Betty Garrett, Edward Arnold, Jules Munshin, Richard Lane, Tom Dugan.

CREDITS: Producer, Arthur Freed; Director, Busby Berkeley; Screenplay, Harry Tugend, George Wells; Story, Gene Kelly, Stanley Donen; Photography, George Folsey.

DIRECTION: Right. PHOTOGRAPHY: Very Good.

MGM Buys Original

Just Eighteen, an original story by Mildred Cram has been purchased by MGM and assigned to Joe Pasternak for early production.

The Bribe

with Robert Taylor, Ava Gardner,
Charles Laughton, Vincent Price.

MGM 98 Mins.
EXPENSIVE PRODUCTION WITH
NAME VALUES THAT FAIL, HOWEVER,
TO COUNTERBALANCE A DULL PLOT
THAT IS LONG DRAWN OUT, WEAK.

An expensive production, name values and the other fine trimmings that generally enhance films from this company do not tip the balance favorably against a long drawn out, lack lustre plot and performances that seem shy of enthusiasm. It is slow paced and resorts to simple theatrical devices such as slipping knock-out drop into a man's drink in order to accomplish skullduggery. The general weakness of the story is more than frequently noticeable. Put simply, it's a dull, elongated show that drags until its conclusion when action was injected for a wow finish wherein Robert Taylor finishes off Vincent Price as spectacular pyrotechnics are set off during a Latin American fiesta.

Plodding along the script has Robert Taylor, a government agent, sent to Central America to investigate characters who are buying war scrap, reconditioning aircraft engines, and then selling them. In the course of his prowling around the island town of Carlota, Taylor meets Ava Gardner, a nitery singer, whose husband, John Hodiak, is an alcoholic. Charles Laughton lurks on the scene and in time when Taylor and Miss Gardner are getting to be more than friends, propositions Taylor with a bribe.

There is an interesting adventure while Price and Taylor are out on a fishing trip. Miss Gardner is manoeuvred into a bad situation because Hodiak is mixed up in the racket that Price is operating. She slips Taylor the drugged drink and while he is out the boys get innings in. Hodiak is done in by Price. Taylor gets the wind up and he calls in the local authorities before he shoots it out with Price. A new future is indicated for Taylor and Miss Gardner. Robert Z. Leonard directed.

CAST: Robert Taylor, Ava Gardner, Charles Laughton, Vincent Price, John Hodiak, Samuel S. Hinds, John Hoyt, Tito Renaldo, Martin Garralaga.

CREDITS: Producer, Pandro S. Berman; Director, Robert Z. Leonard; Screenplay, Marguerite Roberts; Based on the short story by Frederick Nebel; Photography, Joseph Ruttenberg.

DIRECTION: Fair. PHOTOGRAPHY: Very Good.

Stars Of WB Film

Lon McCallister, Shirley Temple and Barry Fitzgerald will star in Warner Brothers' *Always Sweethearts*.

Fighter Squadron

with Edmond O'Brien, Robert Stack,
John Rodney, Henry Hull

Warners (Technicolor) 96 Mins.
HAS MUCH REAL AIR BATTLE SPECTACLE. PICTORIAL CONTENT OVER-BALANCES WEAK PLOT. WALSH'S VIVID DIRECTION ERASES LOWER CASE PERFORMANCES.

When it comes to displaying the military in action only a few directors can match talents with Raoul Walsh. To the rousing thrills and frenzy of battle in the make believe manner of film production there has been added here a goodly section of actual combat film culled from Air Force sources.

As an account of the fighter plane in its tactics of aerial combat this film has much merit. As a drama it is something with but minor distinction. There is a rather ribald attempt at humor wherein a sergeant, dog-robber to the officer personnel, has a dog-robber who supplies him with black cats. These enable him to circulate around the countryside and make hay with the British lassies. He calls himself "Kinsey," and that's the tipoff to his prowess.

On a weak framework of story which treats of the conflict between fighter pilots and higher brass in the matter of carrying belly tanks on P-47's and going off larking when they are supposed to be escorting bombers, the story supplies sufficient variety from the real meat of the film which gets around to when the pilots are permitted to go on low level sorties. They shoot up everything in sight that could possibly be of use to the enemy, strewn havoc the length and breadth of Germany. It all leads up to D Day and the very effective softening up of the enemy with machine gun fire, rockets and various types of bombs. It's a great and destructive spectacle in this respect. Therein, too, lies the full essence of the film which sets out to recount the history and action of fighter planes, and their accomplishments.

It will be interesting to watch this trial balloon. As well done as it is, if the public takes to war stories then once again Warners adds to its pioneering laurels.

CAST: Edmond O'Brien, Robert Stack, John Rodney, Tom D'Andrea, Henry Hull, James Holden, Walter Reed.

CREDITS: Written and produced by Seton I. Miller; Director Raoul Walsh; additional dialogue, Milton Racklin; Photography, Sid Hickox, William M. Cline.

DIRECTION: Good. PHOTOGRAPHY: Impressive.

Agnew Group Has Anti-Hate Film

Neil F. Agnew, president of the Motion Picture Sales Corporation, last week stated that Aileen Brenon and Nick Mamula, formerly in charge of eastern magazine and newspaper publicity respectively for David O. Selznick, will handle an intensive pre-release publicity campaign on the new film, *Prejudice*, which will be the initial release of Agnew's new organization.

Prejudice, which stars David Bruce and a notable Hollywood cast and which was produced by Edmund L. Dorfmann Productions, was chosen by Agnew to initiate his distribution program because of the forcefulness of its theme and its significance in connection with current world problems. Because of its subject matter and dramatic impact, Agnew felt that the picture should be given a special prestige introduction prior to its general release.

What happens in a typical small American community when prejudice with its kindred evils, injustice, suspicion and intolerance, rears its ugly head is the theme of *Prejudice*. Forthrightly told, it reveals the spiritual awakening of a young man, who, although he believed he had always abided by the Golden Rule, discovered the pain he had caused by permitting racial and religious bias to enter his heart and sway him in his dealings with his fellow man.

'Singing In The Rain'

Ann Miller will star in *Singing in the Rain*, new musical planned by MGM to be produced by Arthur Freed. Nacio Herb Brown, who wrote the song hit of the same title, will compose additional numbers for the film.

Labor Troubles Close J. Arthur Rank Lots

The J. Arthur Rank movie organization gave dismissal notices to an estimated 2,000 workers in its Denham and Pinewood studios last week after 47 electrical workers went on strike. Production on three films, *Chiltern Hundreds*, *Cockpit* and *Pete Pub*, was stopped and work on *Madeleine*, due to start Monday, was cancelled.

The dispute started with a union protest over the dismissal of a union leader.

Now ten of Britain's thirty-two film studios are idle due to strikes or economy moves.

Meanwhile the Association of Cinematograph Technicians, which blames exhibitors for favoring USA films, says the time has come for partial nationalization.



Blah, Blah, Black Sheep

Can't remember where I read it: "I'll tell you a secret. There is nothing in the dark that wasn't there when the light was on" . . . *Hamilton Spectator* carried quite a story about Mrs. Jean Ford, manager of the Windsor for the past 15 years . . . The *Financial Post* gave the Crawleys of Ottawa, makers of the Loon's Necklace, the first page of its second section. "Honeymoon Hobby Began \$200,000 Movie Business," is the head on the story by Kenneth R. Wilson. Maybe a man ought to get married at that.

Amazing is the remarkable vitality of Paramount's North West Mounted Police, just reissued for first run houses . . . We'll be moving in a couple of weeks to 175 Bloor Street East but we'll give you more info later . . . Overheard in a gambling joint: "I only wish I win tonight what I'm gonna lose" . . . There seems to be great story possibilities in a New York court case. A fellow was always filling in music staves with notes and a smart cop finally pinched him as a bookmaker. It was the cop's contention that each of the five lines and four spaces of the staff represented a number, while the space above the top line represented zero. I don't know whether the alleged bookie was convicted through using that method to record his "action" but I like to imagine a piano being hauled into court, the music played — and a top hit being discovered.

The North American Indians had no kings or queens, yet many were called "Princess" . . . The word "dependant" is "dependent" on income tax blanks. And would you call income tax inspectors Taxes Rangers? . . . Proverbial: A sense of history makes life seem longer . . . Extremely eye-catching is the varicolored Nova Scotia coat of arms on the new Bank of Nova Scotia building at the corner of Dundas & Yonge — and so is that Chinese girl teller inside. About that coat of arms — the diehard Bluenoser, Tom Daley, quietly salutes it every night on his way to the Imperial parking lot.

Hugh Q. Burns of Paramount is one of the leading voices in that local society dedicated to the preservation of the art of barbershop harmony . . . That easy-on-the-ear name, Hugh Q., brings to mind some other recent musical monickers — Skugog Floe and that of a college beauty contest winner, Miss Artis Shreve . . . The most provocative sign in town, if you ask me, is the one at University and Dundas which shows a leering young lady flaunting — pardon me, demonstrating — a bra.

A Bad Penning Always Turns Up

When a group of men have performed 50 years of service to the theatre industry, you'd think that any paper could report that simple fact. Yet one made it 40. This one. The IATSE of Winnipeg, Local 63, was honored by its sister unions, the projectionists and the film exchange workers, on reaching a half-century of union. President Dick Walsh came from the USA for the event and Bill Covert made the trip from Toronto. Prominent exhibitors joined with them to salute the historic collective bargaining group.

Why didn't we get it right the first time? I will trot out my favorite excuse, borrowed from another in the same fix years ago. It isn't our fault, nor that of our printer. It's the ink. Our printer pays out thousands of dollars a year for the ink used on this paper, yet he can't get the kind that hasn't got errors in it.

Let me also again quote "The Typographical Error," by my favorite poet, Anon:

The typographical error is a slippery thing, and sly,
You can hunt it 'til you're dizzy, but it somehow will get by;
'Til the forms are off the presses, it is strange how still it keeps,
It shrinks down in the corner and it never stirs or peeps.
That typographical error, too small for human eyes
'Til the ink is on the paper, when it grows to mountain size.
The boss, he stares in horror, then he grabs his hair and groans;
The copy-writer drops his head upon his hands and moans.
The remainder of the issue may be as clean as clean can be,
But the typographical error is the only thing you see.

J. Searle Dawley, Pioneer, Passes

One of the film world's great pioneers, J. Searle Dawley, passed away recently in Hollywood at the age of 71. Among his distinctions was the fact that he joined Adolph Zukor and Daniel Frohman when they started Famous Players and directed its first 13 productions in a building in New York which had been utilized as a studio. The first of these was *Tess of the d'Urbervilles*, in which Mrs. Fiske starred.

Dawley, who retired in 1938, directed the film debuts of Douglas Fairbanks Sr., Harold Lloyd, Pearl White, Mary Pickford and John Barrymore.

It was in 1907 that he entered the moving picture world as an employee of Thomas Edison, who rented a small room in New York, and Dawley acted as director, while Edwin Porter worked as studio manager. Those were pretentious titles compared with the modest tasks asked of them. Their first film was *Nine Lives of a Cat*.

Porter photographed *Rescued From an Eagle's Nest*, which Dawley directed, a film that now has historical importance. D. W. Griffith acted in it and he was hired by Dawley, who refused to buy the stories he had come to sell. Instead he hired him as an actor.

Dawley left Edison to join Frohman and Zukor in founding what is now Famous Players in Canada and Paramount in the USA.

By-Line Ball Guest Sarah Churchill

Guest of honor at the annual By-Line Ball of the Toronto Men's Press Club will be Sarah Churchill, who will come to the doings at the Royal York Hotel through the courtesy of the J. Arthur Rank Organization and Eagle-Lion Films.

The daughter of the Rt. Hon. Winston Churchill stars in Eagle-Lion's *All Over the Town*, in which she plays a reporter.

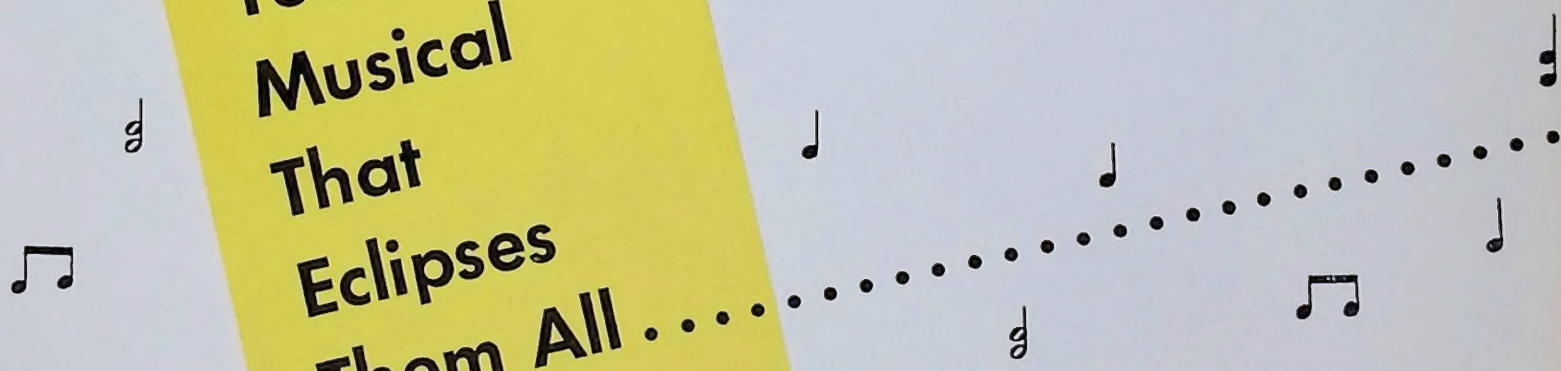
Two More Selected For Bowery Boys

Producer Jan Grippio has selected two properties to feature his *Bowery Boys* following completion of *Safety Pins*, which is now before the cameras at Monogram.

First to roll, in May, will be *The Bowery Boys Go To College*, followed by *Death Stalk*. Latter film will be a satire on the documentary type of motion picture. Charles Marion has been signed by Grippio to do the screenplay on both new properties.

**Paramount's
Gold Rush
Of '49
Brings
You
Your
No. 1
Boxoffice
Star
In The
Technicolor
Musical
That
Eclipses
Them All**

YOU ARE NOW
LEAVING
CONNECTICUT



“Roll Out Your Best Carpet,
Dust Off Those Chairs and
Light Up That Marquee,
Because You’re Going To
Get A Real Whopper From
Paramount.” —*M. P. Herald*



BING CROSBY
Rhonda Fleming
William Bendix
Sir Cedric Hardwicke

in
Mark Twain's

**"A CONNECTICUT
YANKEE**

with
Murvyn Vye • Virginia Field
Henry Wilcoxon

Produced by Robert Fellows

Directed by TAY GARNETT

Songs by Johnny Burke and James Van Heusen

Screenplay by Edmund Beloin

Color by
TECHNICOLOR

The Happy Easter
Attraction at Radio
City Music Hall—pre-
ceded by national
magazine double
spreads reproducing
this full-color art.

In King Arthur's Court"



Yes, It's
Absolutely
EVERYTHING
That
Everybody
Wants for
BING



His Most Important Vehicle—an entirely new version of the classic Mark Twain novel—so wonderful that it matches Bing's own greatness.



His Most Romantic Role—played right down to earth to that couple holding hands in the fifth row. A definite *plus* to the famous Crosby charm.



His Most Spectacular Production—with Bing in modern dress most of the time . . . on some of the most dazzling Technicolor sets ever built.



His Most Beautiful Screen Sweetheart—Rhonda Fleming, the girl who'll soon be the talk of *your* town and of every other town in the nation.



His Most Singable Songs—"Once And For Always", "If You Stub Your Toe on the Moon", "When Is Sometime?" and "Busy Doing Nothing."

"A CONNECTICUT YANKEE

The Brightest Treasure of
Color-and-Song in Paramount's
GOLD RUSH OF '49

In King Arthur's Court"

Color by **TECHNICOLOR**

Foreign Features Grow At Boxoffice

(Continued from Page 1)

lish. On occasion a foreign film received highly specialized presentation of being exhibited in auditoriums ordinarily devoted to the legitimate theatre, such as the Royal Alexandra in Toronto and His Majesty's, Montreal.

There is a considerable supply of product on hand, although Ontario, for instance, received but 12 foreign films for censorship examination in its 1948-9 March-to-March fiscal year, compared with 13 during the previous 12 months. These films were from France, Italy, Sweden and Russia. Several made abroad and in the USA were in the Jewish language.

Plenty of Product

These films and others brought in during past years add up to a considerable number of foreign films available, especially for those houses just beginning to use them. And more are arriving.

The Foreign Exchange Control Board recently made importation easier by lifting the restriction on prepayment of funds in excess of \$500 as advance royalties to principals in the USA and Great Britain. Foreign films are not acquired in their countries of origin but usually through American representatives who hold Canadian rights as part of their franchise for the domestic market, which is the USA and Canada. They are usually paid for in USA funds.

The greatest number of foreign films is in the hands of several Independent exchanges which also handle minor Hollywood product. But such major distributors as United Artists, Columbia, Eagle-Lion and International Film Distributors have one or more for general distribution. United Artists has a double bill comprised of *Torment*, a Swedish film, and *Passionelle*, from France. Columbia has an Italian film, *The Lost One*, and found its reception so good that it is bringing in another. International has *Panic from France* and *Eagle-Lion* is now offering the film which won the Academy Award as the best foreign feature of the year, *Monsieur Vincent*, also from France.

Two Busy Exchanges

Two exchanges, however, are the chief source of foreign films, Alliance and Astral. Astral's foreign film unit is Granada International Films, Ltd.

Alliance Films has 18 French and Italian features for general distribution and has done much of the work of spreading the foreign film in general outlets on a national basis. It is geared to supply a new film every month and has arranged to import 12 from Italy.

It also has 18 French films,

mainly for use in Quebec. Some of these will also be exhibited in such towns as St. Boniface, Manitoba, and Kapuskasing, Ontario, where there are French communities. In addition English subtitles will be added to several for general distribution. These cannot be used in Quebec, where the patrons find the unnecessary subtitles annoying.

Astral Films has 15 old and new features in French, German, Italian, Swedish and Russian, while Peerless Films has several in the Jewish language and Pioneer Films the French spectacle, *Children of Paradise*. There are also foreign shorts available and these have been increased by a group of symphonic subjects imported by Cardinal Films.

Yvonne Taylor, Pioneer

With the experimental period still on, foreign films are being presented in several ways but the best known is that begun in Canada by Yvonne Taylor of Toronto, who is responsible for opening up what is now a prominent side of motion picture exhibition here. The results of her enterprise may be seen in exact or varied imitations of the policy which she originated in this country and still pursues.

Several years ago she took an ailing theatre in Toronto and proved her long-time contention that there was a place for foreign films in Canadian cities. The theatre was the Cinema, which she changed to the International Cinema, and the manner in which she proved her point startled experienced exhibitors.

She put over a job of specialized selling of films and the theatre. In spite of being about five miles from downtown Toronto to the International Cinema, formerly an unsuccessful neighborhood movie, drew patrons from the furthest points in the city. Patrons motored in from neighboring towns, while others, in Toronto on business, came from downtown hotels in the afternoon or evening.

The policy of art and foreign films, along with suitable surroundings and atmosphere, attracted an unheard-of amount of publicity for a house that size. The music was especially selected and the foyer was used as a gallery by local artists. Another innovation was the use of a 16 mm. projector, so that films made that size only because they were considered non-theatrical by their producers, could be exhibited.

Now Mrs. Taylor is about to

open the Towne, on Bloor, east of Yonge, which will be managed by Evelyn Proctor, who was transferred from the International Cinema, where Florence Simmons is now in charge.

The Towne was built to the last detail to conform with what Yvonne Taylor has learned about the tastes and habits of her patrons. Its booking policy will reflect the same attention, for the opening feature will be *Concert Magic*, a film recital by Yehudi Menuhin and other leading musical artists. Seats will be reserved and the price is \$1.25.

As with the International Cinema, publicity and exploitation, designed for particular groups, will be planned thoroughly and Arna Mann now has that task. First to work out the angles that appeal to the discriminating moviegoer was Beatrice Fischer, who retired from publicity after having been connected with several leading film companies.

The Idea Spreads

Meanwhile others saw merit in the Taylor idea. In Vancouver Famous Players converted the Lyric to an art and foreign film policy, the name being changed to International Cinema, and recently David Griesdorf and associates opened the newly-built Studio Theatre in that city along the same lines.

Twentieth Century Theatres has begun that policy in the Park, Sudbury, Ontario, which was formerly the Rio, and it is expected to do the same at the Community, Hamilton.

This month the La Scala, a replica of the La Scala Opera House in Milan opens in Montreal.

There is a rumor that the Rank interests will try an art-and-foreign film house as an experiment. Several foreign films have been played by Odeon houses in Toronto and an Alliance double bill, *The Barker of Seville* and *Shoe Shine*, is booked across the circuit.

The Uptown, one of Loew's Toronto first runs, has played foreign films before and has booked the UA double bill referred to earlier in this story.

The Hollywood, Toronto, plays a foreign film every Thursday, while other houses throughout the country, which never played any before, now offer that type of feature with some degree of regularity. The European-made film is being seen in Hamilton, Winnipeg, Calgary, Edmonton, Saskatoon, Regina, Brandon, Trail, Victoria, Halifax, Fort Wil-

liam and many other large and small communities.

Latest in Toronto to try it is the Embassy.

Small Houses Better

Foreign films seem to do better business in small houses. People will come from all parts of the city to see them—and at higher prices. Their patrons are attracted by the realistic approach to things, in their dramas, so alien to Hollywood, the emphasis on acting and character, the honesty of comedy—or the fact that they love opera and that's what the particular film is. And the patrons write many more letters to the management, praising what they saw, as well as offering suggestions or making requests.

Today the patrons, conditioned by two generations of the star system of Hollywood, are responding when they recognize the name of a foreign favorite in the advertising. Among these are Rossano Brazzi and Valli. The latter is now a Selznick star and has appeared in several well-circulated Hollywood films. The former is now in Hollywood making a film about the life of Valentino. There is also Viveca Lindfors, now a Warner star. Their American success should help the foreign film field.

Foreign films cannot be bought by the exhibitor at less cost than those from Hollywood. The distributors are asking from 25 to 35 per cent for them, depending on business. But—they are willing that the films prove themselves without the exhibitor losing money if they don't go over. Many are put in on open terms to new accounts.

How much of Canada's gross receipts this year will go for foreign films will not be known, since the Dominion Bureau of Statistics doesn't seek the information and the exchanges don't offer it. But the amount will exceed all such previous earnings in a calendar year.

Fortune Magazine, in its April issue, has an interesting article called "Movies: End of an Era?" The foreign film comes in for comment while "Foreign films had a sensational year in 1948" in the USA, they need a "more complex selling job than the U.S. film market is prepared for," the article says.

Canada is usually about one year behind the USA in film matters and perhaps our "sensational year" for foreign films will be 1950. The exhibitor, if he tries to master that "complex selling job," may find himself with a new and fruitful source of product and profit.

Hode of Columbia Well Known Here

The death of Hal Hode in New York at the age of 61 caused many expressions of regret in Canada. Executive assistant to Jack Cohn, executive vice-president of Columbia Pictures Corporation, Hal paid periodic visits to this country.

On one of his most recent visits he was guest speaker at the Fellowship dinner of the Holy Blossom Synagogue, Toronto, and won much appreciation from his listeners.

He began his career in 1904 with Vitagraph, went on to top sales posts with Universal, Cosmopolitan and Educational, then ran his own exchange. After a short return to Universal he joined Columbia in 1928 as director of public relations, served in several other capacities, and in 1933 was given his present post.

Hal, an excellent writer as well as a fine speaker, had left Vitagraph to join the Navy, went from that service into newspaper reporting, then came back to the industry. He was a leading spirit in the organization of the Picture Pioneers.

His wife, daughter and a son survive him.

Stars Of 'Tension'

Audrey Totter and Richard Basehart will star in *Tension* at MGM. Robert Sisk will produce.

FOX-EXHIB TALK FOR TORONTO

In several weeks Toronto will be the scene of one of the luncheon meetings being held throughout the domestic market by the executives of 20th Century-Fox Films. At these meetings company officials inform the exhibitor why it is necessary to get a larger share of the boxoffice dollar to guarantee sounder operation for both the distributor and exhibitor.

It is expected that Al Lichtman, vice-president, and Andy W. Smith, Jr., general sales manager, will talk to the exhibitors, along with Arthur Silverstone, Canadian general manager.

CANADIANS AT SMPE NY SESSIONS

Among those who addressed the 65th semi-annual convention of the Society of Motion Picture Engineers, held in New York recently, were E. G. Faludi, Toronto, and O. K. Kendall, Ottawa.

Faludi, of Town Planning Consultants, discussed the factors of primary importance in determining a desirable location for a theatre site, stressing population distribution and transportation.

Kendall, connected with the National Film Board, spoke of a method of making second-generation color duplicates in 16 mm. which would give consistently satisfactory final prints.

WANT PEANUTS, POPCORN OUTLAWED

A bill that would become law in Oregon if signed by the governor wants it made unlawful to operate theatres without prohibiting the eating of peanuts and popcorn. Senator Dean H. Walker, the legislature's top finance expert, and eight others propose that exhibitors who violate the law be fined \$100 and jailed for 30 days.

Patrons who feed themselves can be ejected with refunds and those who are annoyed by them would be entitled to three times what they paid to get in — and be allowed to sue for damages.

Ted R. Gamble, chairman of the Board of the Theatre Owners of America, said the small theatres would lose money without selling popcorn.

"The theatres are filled to capacity only four hours a week," Gamble said, "so people don't have to sit next to popcorn eaters. Seventy-five per cent of our patrons eat and want it.

"Most theatres sell it in noiseless boxes, anyway. This bill is un-American."

Elect Officers Of Boards Of Trade

Election of officers has taken place in all Canadian Film Boards of Trade with the exception of Montreal. The boards are located in each distribution territory and members are managers of the exchanges affiliated with the Canadian Motion Picture Distributors Association. They meet monthly.

Following are the president and secretary, in that order, of each branch:

Vancouver — E. H. Dalglish, Warner Bros., and R. Murphy, Paramount Film Service.

Calgary — V. M. Skorey, 20th Century-Fox Film Corporation, and W. O. Kelly, Paramount.

Winnipeg — A. Feinstein, United Artists Corporation, and Syl Gunn, Paramount.

Toronto — Russell Simpson, Paramount, and F. C. Dillon, Canadian Motion Picture Distributors Association.

Montreal (1948) — W. E. Elman, Columbia Pictures of Canada, and T. Dowbiggin, Paramount.

Saint John — H. Cohen, RKO Distributing Corp., and L. I. Michelson, Empire - Universal.

'A Matter Of Fact'

Ethel Barrymore will play the school principal in *A Matter of Fact* at MGM. The film drama, with a New York public school background, is based on an original by Leonard Spiegelglass.

Win \$5.00

For a Title to
this Cartoon!

The funniest gag lines accepted earn five bucks for the senders. Gag the situation—not the film title which changes regularly. Forward as many entries as you like to: FRANK FISHER, Eagle-Lion, 20 Carlton Street, Toronto.

BLUE LAGOON

starring
JEAN SIMMONS

Color by Technicolor

A romance filmed in the South Seas



"It's only natural we've developed some glamor since starting work here!"

Norm Reay, Odeon Theatre,
Lodysmith, B.C.

BIG PARA YEAR

(Continued from Page 1)

the advantages of rebirth ever since he saw many of next season's films screened.

He got a real chance to give his enthusiasm a sound basis, for this marks the first time in film history that a production program has been fully prepared an entire year in advance.

Among the product looked at by the executives while they were on the Coast was Hal Wallis' *Bitter Victory*; *Sin of Abby Hunt*; *Dear Wife*, successor to *Dear Ruth*; *Manhandled*; *Chicago Deadline*, with Ladd; and *Top O' the Morning*, with Crosby and Fitzgerald. Cecil B. DeMille screened his latest masterpiece, *Samson and Delilah*. "That its action and color leaves you breathless and speechless is putting it mildly," Lightstone said. "It will go down as one of the truly great pictures of all time."

There's *Mr. Music*, starring Crosby; *Sunset Boulevard*, a Brackett-Wilder production, has an all-star cast including Montgomery Clift, Nancy Olson, Gloria Swanson and Erich Von Stroheim. There will be a Mack Sennett story with a Mabel Normand theme starring Betty Hutton and John Lund. *Eagles of the Navy* is a big-scale service story starring Alan Ladd. *Copper Canyon* is a Technicolor story of the Old West starring Ray Milland, Hedy Lamarr and Macdonald Carey. It will be directed by John Farrow. A Technicolor followup to the successful *Palface*, will be another Bob Hope comedy titled *Lariat Loop*. John Farrow will produce another story, *I Married a Dead Man*, starring Barbara Stanwyck and John Lund. *Little Boy Blue* is a Betty Hutton-Fred Astaire number. There's another large-scale western with Bill Holden heading an all-star cast in *Beyond the Sunset*. Bill Keighley directs another Alan Ladd story of the Post Office Department, *Dead Letter*.

With such a title as *World on the String*, you can imagine what another Bob Hope starrer will be like. Counter Intelligence stars Ray Milland in an adventure romance. Frank Capra's production, *Ridin' High*, with a stellar cast headed by Bing Crosby, Coleen Gray, William Demarest, Frances Gifford, Charles Bickford, Ward Bond and Jack Kirkwood is based on the Mark Hellinger story, *Broadway Bill*. *Montana Rides* is a western epic. After *Midnight* is another Ladd picture with Wanda Hendrix which Mitch Leisen will direct. *Red, Hot and Blue* starring Betty Hutton and Victor Mature has June Havoc, Jane Nigh and William Demarest.

Dear Wife boasts an all-star cast with William Holden, Joan Caulfield, Billy DeWolfe, Edward

EDITORIAL OPINION

Why, Thank You, Mr. Lichtman!

Al Lichtman, vice-president of 20th Century-Fox, who is leading that company's drive for a greater share of the boxoffice dollar, is reported to have made the following statement:

"I want to pay tribute to the great fighting trade press that helped educate all of us and fought our battles in early days, and is doing it now as well. We know of the many economies instituted in production as well as distribution. Naturally the trade press has also been hit by that economy wave.

"However, we need a good strong trade press to represent every branch of the business fearlessly and militantly to fight our battles and to help educate the young people in our business. We need that trade press to represent the highest integrity of purpose of all of us in this great industry.

"Therefore, the trade press must be supported: They cannot be starved and expected to do a good job for us. We need them more today than ever before — so I beseech every one who has the industry's best interests at heart to support the trade press."

* * *

Now seems a good time to present our favorite point — that the Canadian trade press be given five per cent of the trade paper budget of the domestic market, which is Canada and the United States. That figure, more or less, is the share of domestic rentals provided by Canada.

Canada is entitled to its own trade press, supported out of the income of the Canadian industry, just as the USA trade press is supported out of the income of both Canadian and American industries.

Canadian-American relations is not a one-way street and it's time that officials of the USA distributors listened to our contention that they recognize, in a practical way, the existence of a Canadian trade press. The present trade paper advertising expenditures in Canada are not sufficient to guarantee the continued existence of our trade press.

Sure, there are economies on. But we ask only a proportionate share of the USA expenditure. It need not cost the distributors more, because expenditures to USA trade papers can be cut to allow for Canada.

A while back the editor of the *Canadian Film Weekly* had a talk about this to one of the leading representatives of the Canadian motion picture industry — or, at least, the major section of it. This gentleman has expressed himself as understanding our position. As part of his responsibility of representing our industry to Ottawa and to the American motion picture industry, we asked him to bring up the question of the Canadian trade press during a scheduled meeting in Hollywood. He promised he would. We regret to say he did not. He may yet. But we would like to see it done while there are official bodies still meeting to iron out Canadian-American motion picture affairs.

The hope of a strong trade press seems to lie across the border, among the New York and Hollywood executives who rule the industry. Our endeavors to win support for our contention that a proportionate share of the trade paper budget should be spent here has not had much effect among Canadian toppers, who, perhaps, hesitate to recommend the spending of money.

Even with such expenditures, Canada would still be a taxless paradise for the USA film industry. After all, how would it feel if we followed the film tax pattern of our sister-Dominion, Australia? There 50 per cent of the revenues must remain in the country. And it seems that that's how it will be from now on.

Arnold, Mona Freeman and Arleen Whalen. *Rope of Sand* is another Wallis' starring Burt Lancaster, Paul Henreid, Claude Rains, Peter Lorre and introducing Corinne Calvet. *Thelma Jordan*, also a Hall Wallis production, stars Barbara Stanwyck and Wendell Corey, with Paul Kelly. *My Friend Irma* is still another Wallis with a stellar cast

headed by John Lund, Diana Lynn, Marie Wilson, Don DeFore, Dean Martin and Jerry Lewis. Scheduled to go before the cameras later in the fall is still another production by Wallis.

MGM Signs Stars

Zachary Scott and Ann Sothern have been signed by MGM to star in *Death in a Doll's House*.

Movie Reviewer Gets Reviewed

The work of a movie reviewer was reviewed in his presence when Stan Helleur of the *Toronto Telegram* let the members of the Twentieth Century Theatre Managers Association "have at him" during their most recent luncheon meeting at the Prince George Hotel. Helleur, introduced by Hye Bossin of *Canadian Film Weekly*



STAN HELLEUR

at the request of President Aubrey Lent, discussed various phases of his work.

After his informal talk those present were invited to ask questions. He answered their questions and they questioned his answers but it was all very friendly. The managers agreed that Helleur's opinions were fairly arrived at, even though they were not always flattering.

Although but 30 years old, Helleur, a native of Montreal, has quite a background. He got into newspaper work in 1936 with the *Canadian Press* in that city, served later with the *Gazette* on its sports staff, then free-lanced until he joined the RCAF in 1941. He served on the continent and in Britain wrote scripts and commentaries for films about the RCAF.

On being demobilized in Britain he joined Reuters and eight months later, in 1946, was sent to its Paris office because of his knowledge of the language. After a couple of years he came back to Canada and was assistant editor with *New Liberty* before joining the *Telegram*.

His column, called "Fun Fare," has won a strong following. The entertainment field is not new to him, for in Paris and London he wrote a weekly column which featured reviews of movies and plays.

NFB Working On Five TV Shorts

The National Film Board will begin production on five shorts for television almost immediately, the demand for them by USA stations having grown with the expansion of the field. Today, states Film Facts, USA television stations require as many NFB shorts in one month as were broadcast in 1943.

The five TV films to be made are of the scenic type and will tell Americans what Canada has to offer by way of fishing, camping, cruising, winter sports, etc. Their production will be supervised by a committee of senior NFB personnel.

Over 50 stations now operate in the USA with a potential audience of 20,000,000 families. A million or more television receivers are already in use and the USA industry expects that the number will increase to 3,000,000 by the end of this year. Under these circumstances some NFB films should be produced especially for television audiences. Some adaptation is necessary. The NFB theatre films are projected silently for broadcasting because station contracts with the musician's unions prohibit film music. Commentaries are spoken by a radio commentator and incidental sound effects, including music, are produced in the studio.

The opportunity for National Film Board films was never greater. Television's appetite for suitable film material cannot presently be satisfied. Until quite recently one of the largest USA stations was limited to four-hour daily broadcasts because it lacked program material. When television comes to Canada it is expected that films will form an even larger part of the programs. With less "live" talent Canadian stations will have recourse to films.

The 16 mm. films so familiar to Canadians through community film services often "double" on the television screen. The popularity of NFB productions proves that many are suited to the special needs of television and as a result the story of Canada is better known in the USA than ever before.

Nine-Minute Short Sells Para Films

A nine-minute short subject, *Eyes on Hollywood*, is being released by Paramount free of charge to sell 11 of the company's top films.

In graphic and entertaining story form, the film shows the thrills and excitement of a child movie star when she first sees the cinema capital and the inside workings of a studio.

TV Roundup

Who knows what form television projection will take next? An image four feet by seven feet may now be had in the home through a receiver-projector which throws it on a movie screen for the purpose. And the receiver-projector is in a cabinet 24 inches high, 24 inches deep and 20 inches wide. Or larger.

This was demonstrated in New York last week by the North American Phillips Company, subsidiary of the world's largest radio equipment enterprise. The company's Protelgram projection system is used.

Perhaps this will be the way 16 mm. exhibitors can share actuality remote control broadcasts of sports and other special events.

How many official bodies will concern themselves with television in Canada — and what happens if their opinions are not the same?

To begin with, there is the CBC Board of Governors, which has no authority to grant licenses but makes recommendations to the licensing authority in the Transport Department — and these are, as the *Globe and Mail* describes it, "invariably accepted."

Next comes the Select Committee of the House of Commons, which meets annually to examine radio broadcasting in all its aspects, this year on April 27th.

Then there is the Royal Commission on National Development in the Arts, Letters, and Sciences. One of its interests will be to recommend "the principles upon which the policy of Canada should be based in the fields of radio and television broadcasting . . ."

And Parliament will probably debate the actions of all of them.

The *Crawleys of Ottawa*, makers of the award-winning *The Loon's Necklace* and many other excellent short subjects for industry and semi-theatrical use, will be ready when television calls. Graeme Fraser, *Crawley Films*' sales manager, tells me that many of the company's films have been televised in the USA, although only one of its films to date was made specifically for the new medium.

The company is doing a good deal of work for such leading USA accounts as McGraw-Hill, New York, and Coronet Films, Chicago — with all such contracts now claiming television rights.

By placing TV cameras in the same position as film cameras directors will be able to see rushes in an hour instead of a day, Dr. Allen B. DuMont told the SMPE convention.

Australia has formed its first television production outfit, International Television Services.

The first drinking lounge designed, built and furnished especially for television, has opened in the Beverley Hotel, New York. Screen is six feet high and four feet wide.

Five executives of Canadian Independent radio met with American television experts in Chicago last week. They are T. Jim Allard, general manager of the Canadian Association of Broadcasters, Ottawa; Pat Freeman, CAB's director of broadcast sales, Toronto; Harry Sedgwick, CFRB, Toronto; J. E. Campeau, CKLW, Windsor, Ont., and George Chandler, CJOR, Vancouver.

Table model TV sets are now on sale in New York at under \$200 . . . NY Commerce Department considering the establishment of a movie and TV code . . . Arthur Daley, in the NY Sunday Times, quotes a spokesman as saying: "Radio has made sports fans, but television will only make television fans."

The Canadian Admiral Corporation recently held a "Television Open House" in its plant at Malton and demonstrated television sets at \$300, with an up-to-\$99 installation charge. A year's guarantee is offered. Eight USA TV stations can be brought in at various near-border points all the way to Vancouver.

The Theatre Owners of America has become a sustaining member of the Society of Motion Picture Engineers. Executives of both organizations attended a joint meeting to explore fields of mutual interest. The Society of Motion Picture Engineers will become the Society of Motion Picture and Television Engineers when that proposed change of name is passed by a mail vote.

Claims TV Boost For Patronage

"Television is certain to prove of far greater help than harm to the movie industry," declared George T. Shupert, Director of Commercial Operations of the Television Division of Paramount Pictures Inc., speaking before the Colorado Association of Theatre Owners assembled in Denver recently. "In motion pictures we have a product that is unique, a product combining headline personalities and dramatic ideas, a product designed expressly for high sight-and-sound appeal. Television is the perfect medium to promote it."

"With all our present-day advertising and publicity, only 15,000,000 of America's 148,000,000 see the average A picture. There are 55,000,000 prospects that our advertising usually fails to stir. When television blankets the country, it can do an unprecedented selling job for us. We will be able to make a strong pitch with an appetizing sample of each picture. And it's certain to be the most compelling commercial on the air—vibrant with big names, fast action and high professional polish!"

"An old proverb tells us to fight fire with fire," continued Shupert. "At Paramount we have a modern version. It reads: Fight Television with Television! And our strategy is not limited to the use of television as an advertising medium for our pictures. Our strategy includes turning television to the theatre's advantage through telecasting of stage shows and audience participation shows. It includes theatre television and by that I mean full-screen television presentations of important events as they happen as regular entertainment features. And we hope to include linking of theatres in a vast network to offer specially-arranged exclusive non-telecast events such as championship bouts, first nights of Broadway shows, all-star variety bills, perhaps a World Series, Kentucky Derby or Bowl football game."

'Bandwagon' Stars

June Haver and Mark Stevens will star in Fox' *Bandwagon*.

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Paramount's 'Alias Nick Beal'
Top Dramatic Fantasy

PARAMOUNT'S Alias Nick Beal is a tense dramatic fantasy dealing with the appearance of Satan as a human being and his machinations to tempt the good to do evil. Starring Ray Milland, Audrey Totter and Walter Mitchell, the film has received fine reviews and should do excellent business.

"BOXOFFICE!",
says BOXOFFICE

Cover-Up

United Artists (602)

83 Minutes

F

Mystery

Rel. Feb. '49

Cleverly contrived is this whodunit, which is so far off the beaten path in locale, atmosphere and plot that it is sure to win the unstinting praise of critics and the generous patronage of almost every type of ticket-buyer. For the mystery addicts, there is plenty to keep them guessing right up to the last sequence, while those of more general tastes will welcome the picture for its wholesome, true-to-character small-town backgrounds and people and for the gentle romance which threads through the yarn. An able cast, expertly directed by Alfred E. Green, delightfully delineates the sterling screenplay, which suffers not one whit because of its leisurely pace and the total absence of gunplay and other heroics usually a part and parcel of pictures of its classification. Furthermore, the cast has sufficient marquee magnetism to assure early patronage, after which word-of-mouth will carry on.

William Bendix, Dennis O'Keefe, Barbara Britton, Art Baker,
Ann E. Todd, Doro Merande, Virginia Christine.

"COVER UP"
starring
WILLIAM BENDIX
DENNIS O'KEEFE
BARBARA BRITTON
with ART BAKER • ANN E. TODD • DORO MERANDE
Produced by TED NASSER • Directed by ALFRED E. GREEN

thru **ua**